



Title	デザイン理論 50号 欧文要旨
Author(s)	
Citation	デザイン理論. 2007, 50, p. 217-226
Version Type	VoR
URL	https://doi.org/10.18910/53153
rights	
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

<https://ir.library.osaka-u.ac.jp/>

The University of Osaka

Le brutalisme de Le Corbusier

IJUIN, Takayuki

Shimane University

Aujourd'hui, on classe la chapelle Notre-Dame-du-Haut à Ronchamp (1953-55) parmi les chefs d'œuvre de Le Corbusier. Le style de cette œuvre a pris le nom de brutalisme en raison de la forme biomorphique des matériaux utilisés (béton brut). Suite à l'apparition de ce nouveau type de construction, beaucoup de critiques se sont élevées pour dénoncer ce qu'on croyait être une grande part d'irrationnel, aussi bien qu'un recul du mouvement moderne. En fait, il était difficile d'accepter la trop grande distance entre le purisme de Villa Savoye (1928-31) et le brutalisme de la chapelle à Ronchamp.

A cette phase d'incompréhension a succédé une phase d'assimilation. Pour chercher la continuité dans la différence des deux styles on a essayé de retrouver dans le biomorphisme du brutalisme la même composition géométrique que dans le purisme. L'interprétation actuelle du brutalisme repose sur cette idée. Pourtant, si on accentue la continuité entre les deux styles, on ne peut plus expliquer l'originalité du brutalisme.

Pour échapper à cette impasse et se focaliser sur le brutalisme lui-même on retiendra le fait que Le Corbusier a écrit un essai à propos de son cousin psychotique Louis Soutter (1871-1942) dans la revue surréaliste *Minotaure* (No. 9 de 1936). Louis Soutter est désigné aujourd'hui comme un représentant de l'art brut, expression introduite par Jean Dubuffet (1901-1985) pour qualifier l'expressivité brute des œuvres de celui qui a perdu la raison. On remarquera la correspondance du mot "brut" entre brutalisme et art brut. On pourra y trouver la clé de l'énigme du brutalisme.

What are the “Best” Formats?: The Standardization of Formats and The Children’s Picture Magazine *Kodomonotomo*

KITADA, Seiko

Kyoto City University of Arts

What are the “best” formats for books and magazines? How is standardization related to the “best” formats? The purpose of this paper is to answer these questions. Moreover, this paper will examine the relationship between standardization and design through these questions.

In 1931, “JES 92: Trimmed Sizes of Paper” referring to formats for books and magazines was issued officially by the Japanese government as one of “the best national standards”. Nevertheless, despite several endeavors to familiarize this standard to printers, publishers and so on, there were few books and magazines published in the standardized formats for about ten years after its issue. But the situation changed completely in 1941. The Japanese government determined the obligatory application of the formats based on the standard “Trimmed Sizes of Paper” to all publications as a “rule”. So, they altered in format.

The format of the children’s picture magazine *Kodomonotomo*, also, changed to a standardized format. This magazine used to be published in some unusual formats that had been rarely applied by other magazines. Were the standardized formats, which are considered as “the best national formats”, also the “best” format for the magazine *Kodomonotomo* then? This paper will clarify the significance of the expression, the “best” formats, and its relationship with standardization.

Consumption and Designs for Children — the view of designers in the Taisho Era on children and their renderings —

JINNO, Yuki

Kanto Gakuin University

In the Taisho Era, as the improvement in home life was attracting public attention, an ideal home image that centered on children was developed. Instead of “pupils to be educated” for the nation in the Meiji Era, there emerged a modern idea of “innocent, pure children” in the home. In this paper, I discussed the relation between the two interior designers’ view on children and their designs, in order to clarify how childlike designs reflected the characteristic view on children in the Taisho Era.

Professor Joichi Kogure and Professor Nobuo Moriya of Tokyo Kogei High School made a lot of proposals regarding the living environment for children centered on children’s rooms. They emphasized thinking from the viewpoint of children, and recommended designs that do not discourage children’s freewheeling creativity and activities.

However, it can be judged from their book illustrations that most of the childlike designs they illustrated slightly differ from their words. It can be considered that the “discrepancy” between ideas and visual images is attributable to their individual experiences. For example, Kogure kept collecting pre-modern folk toys as his personal hobby. Meanwhile, Moriya showed his interests in toys and the literatures and illustrations of childlike innocence.

The rendering of whimsicality of designers who emphasized a child-centered view was developed from personal interests, rather than modernist’s ideas. Their designs, which are related to commercial child-targeted designs in that age, slightly differ from modern designs.

A study on the old and new Hihakusho — Focused on the case of the method of brushing —

JUN Yongbum

Hihakusho is a kind of calligraphy (ornament style of Chinese character). It was made for special purpose during the later Kan period. It was conveyed to old Japan and Korea. Now, it is written in China and Korea. This paper was based on the old text and the plate of Hihakusho, and it aims to explain a formalistic meaning of the method of brushing.

It is said that Hihakusho was made by Saiyou. "Saiyou saw a public servant making a character with a broom, and created the Hihakusho." Saiyou realized Hihakusho, when the broom flies and grazes on ground. It is a principle method of brushing of Hihakusho.

The old Hihakusho was developed by Resho and Sosho. The quality was high, and the method of brushing of Hihakusho was tried variously. During Rikucho period, the methods of flying and grazing were various and unbalanced. During the early Tou period, Hihakusho, the royal family, used the types of plural styles, and application of Reisho was connected to the method of brushing. In the middle of Tou period, Hihakusho of Kukai had various methods of expressing them. There were craft skills in Kotaizu of Leecho period and Ryusousho of Ougishe. First of all, Hihakusho expressed both a picture and a character together. A picture of Hihakusho appeared from Tou period. Hihaku brush was used in detail and a concrete or abstract picture was expressed.

The new Hihakusho is inherited barely, and it has the name of Bansho or Kakuhi, and it is written at the tourist resort. In the new Hihakusho, Hihaku brush is important. It is mainly made from felt which compressed wool. There are notched Hihaku brush and non-notched Hihaku brush. This flies and grazes. Various hihakushoes are expressed by it, and this is accompanied by coloring. Many pictures are drawn in new Hihakusho, and sometimes picture replaces all strokes of the character. A perspective and chiaroscuro are used for picture, and it is expressed like Sansuiga or Kachoga. It can be said that new Hihakusho was developed with the picture.

In the method of brushing, old Hihakusho and new Hihakusho are similar. New Hihakusho inherits the method of brushing of old Hihakusho, and its craft skill is excellent. Here, Hihaku brush is a tool which copies the method of brushing. This is the reason Hihakusho exists.

The Formation of School Uniforms in Modern Japan: By Schools, Students and Uniform Producers

NAMBA, Tomoko

Ochanomizu University

The purpose of this paper is to reconsider the history of school uniforms in modern Japan, and provide a new approach to school uniforms.

The paper first describes an outline of the history of school uniforms from Meiji period to early Showa period, and suggests three viewpoints to discuss school uniforms; schools, students and uniform producers. Especially, the viewpoint of uniform producers has not been focused on in previous study, but they took an important part in the transition from Kimono style to Western style. It then applies three viewpoints to each case; man's uniform of TEIKOKU University, woman's one of middle schools and pupil's one of elementary schools.

As a result, the uniforms in TEIKOKU University were made by particular shops which the university appointed, and the students wore at their own expence. In woman middle schools, the students made uniforms for themselves or junior students, and they took the initiative in wearing Western style. In pupils, although most elementary schools never forced to wear uniforms, the school uniforms of ready-made prevailed all parts of the country. From that, school uniforms in modern Japan were formed by interrelationship among schools, students and uniform producers.

Wood sculpture of Heihachi Hashimoto Hashimoto's work, "Ishi-ni-tsuite". and the material.

FUKUE, Yoshizumi

Kyoto Institute of Technology

Heihachi Hashimoto (1897-1935) was one of the most important sculptors of modern period in Japan. One of his most notable achievements was the presentation of a wood sculpture at "Inten" (The Japan Art Institute Exhibition). He has recently received great attention due to the recent interest in history of modern Japanese sculpture. So far, many articles have simply remarked upon Hashimoto's relationship to the spirituality of traditional wood sculpture.

A preceding study by Masayoshi Honma, that interprets Hashimoto's work as affiliated with those of Enku's, remains dominant. In Honma's articles, the peculiarity of Hashimoto's work is misunderstood and characterized by inadequate phrases and strongly connecting his sculpture with the peculiar nature of the wood itself.

Against such articles, Tadashi Kanai had attempted to make an objection. After his attempt, however, no further articles on Hashimoto's work have been written and an understanding of his work remains uncertain and mysterious. Therefore, a re-evaluation on Hashimoto's work is needed in the fields of art history and sculpture.

In this paper, respecting those studies, this author attempts to disclose the quality of Hashimoto's work by an original interpretation concerning the nature of his work itself. This paper focuses upon Hashimoto's simplest and most unique piece, "Ishi-ni-tsuite" (About The Stone). This work is supposed to express important clue in the elucidation of his figurative qualities, which is found in his literary remains, "Jyunsui-chokokuron", published after his death.

Technical features pertaining directly to the revelation of ideas in Hashimoto's sculpture have a vital role in this paper.

Chopper: Design of the Pack?

MORIYAMA, Takayuki

Kyoto City University of Arts

“Chopper” is a style of customized motorcycles. It was originally in fashion among those who belonged to vernacular motorcycle clubs such as Hell’s Angels, known as outlaw biker gangs around southern California since late 1940’s. The radically-customized Harley Davidson which can be seen in the movie “Easy Rider” (1969) is well known as a typical image of Chopper. But it became popular as one of the standard styles of motorcycle manufacturing in the world. On this paper I analyze the materializing process of “Chopper” from 50’s to 70’s in the US.

Chopper gradually took form through customizing Harley Davidson by members of Hell’s Angels and the youth who were in sympathy with them. And custom-builders who made “One-off” Chopper bikes, Do It Yourself Chopper kits, mass media like custom bike magazines, “Easy Rider” and other biker-exploited movies circulated its images and real things. In response to this circulation, Harley Davidson Motor Company adopted Chopper style to their new models named “Factory Custom”. I think this adaptation meant their approval to Chopper as one of the standard styles of Harley Davidson. Moreover, Japanese motorcycle manufacturers depended on Harley Davidson when they designed Chopper-style models. This indicates Harley Davidson as a symbolic image of Chopper.

I consider the materializing process of Chopper as the correlation between the particular consumer culture and the business-driven culture. I suppose this process stands out a contemporary design aspect.

The outlook on the applied art of Iwata Nakazawa

YONEYA, Masaru

University of East Asia

Iwata Nakazawa (1858–1943) was a chemist of the first Japanese generation educated by the foreign teacher at the beginnings of the Meiji era. He made a large contribution to the chemical industry field of our country as a college professor, a leader of the technology and a developer of the technology at government-operated and private factories.

Nakazawa devoted himself to the promotion of the arts and crafts and the modernization in Kyoto. He became the first president of Kyoto advanced polytechnic, and promoted raising of useful talented people in the field of arts and crafts. Additionally, he made an effort to promote the artist and the craftsman by sponsoring the activities such as the Kansai art academy (Kansaibijutuin) and four craft groups in Kyoto (Kyotosien).

Up to now, the trend of the field of arts and crafts of this time has been often talked about around artist's and craftsman's activities. So words and deeds of Nakazawa who had guided their activities were not so researched. However, he talked about his idea in a lot of lectures, interviews, etc.

In this essay, I want to excavate the words of Nakazawa, to investigate his outlook on the applied art, and to confirm how to have been cultivated and practiced it.

A study of transformation of the fashion-magazine Mainly on a fashion magazine after 1990's and relations of a fashion

WATANABE, Asuka/JO, Kazuo

Kyoritsu Women's Junior college

We clarified relations about a fashion magazine and a fashion of a reader, intended for a high fashion magazine of influence as reference source of a fashion. Before 1990s, various magazines appeared to changes of a fashion such as a stylebook, a mode magazine, a lifestyle magazine. These fashions magazine always led a fashion of a reader. However, after 1990's, a fashion among the young changes rapidly, and "clusters" of fashion are constantly being transformed, with new subdivisions being creates. They needed a new "street-fashion magazine" which did a close-up of such a reader's street-fashion. This means what initiative switched from magazine leadership to a reader. It was concluded that, in the relationship between a fashion-magazine and a fashion, the process regarding the proliferation of fashion has undergone change, being bidirectional and full of circularity, they make a trickle-across effect in the post 1990s.

Journal of the Japan Society of Design 50/2007

Contents

- IJUN, Takayuki Le brutalisme de Le Corbusier
KITADA, Seiko What are the “Best” Formats?:
 The Standardization of Formats and
 The Children’s Picture Magazine *Kodomonotomo*
JINNO, Yuki Consumption and Designs for Children
 — the view of designers in the Taisho Era
 on children and their renderings —
JUN Yongbum A study on the old and new Hihakusho
 — Focused on the case of the method of brushing —
NAMBA, Tomoko The Formation of School Uniforms in Modern Japan:
 By Schools, Students and Uniform Producers
FUKUE, Yoshizumi Wood sculpture of Heihachi Hashimoto
 Hashimoto’s work, “Ishi-ni-tsuite”. and the material.
MORIYAMA, Takayuki Chopper: Design of the Pack?
YONEYA, Masaru The outlook on the applied art of Iwata Nakazawa
WATANABE, Asuka A study of transformation of the fashion-magazine
JO, Kazuo Mainly on a fashion magazine after 1990’s
 and relations of a fashion

Journal of the Japan Society of Design 2007 No.50 ISSN 0910-1578